

OBSERVATIONS UPON CERTAIN MONUMENTAL
EFFIGIES IN THE WEST OF ENGLAND, AND
PARTICULARLY IN THE NEIGHBOURHOOD
OF CHELTENHAM.

By ALBERT HARTSHORNE.

THE unrivalled advantages which Cheltenham possesses as the centre of an extensive architectural district have long been recognised by antiquaries, and the structural beauties, or peculiarities, of Worcester, Gloucester, Evesham, Pershore, Tewkesbury, and Malvern, have been admirably elucidated by such masters as Petit, Willis, and Freeman, who have shown, for instance, the grand proportions of Tewkesbury Abbey, skilfully worked out the almost incredibly early date of the Perpendicular of Gloucester Cathedral, or unfolded the histories of the churches of Pershore and Evesham.

Nor are the parish churches in the neighbourhood of Cheltenham in any degree unworthy of the position which they occupy, and they have, fortunately, also received special attention from that antiquary, whose ready talent, sound judgment, and wide range of observation were only equalled by the artistic charm of his correct and facile pencil. Thus the fine cross church of Cheltenham, the Transitional churches of Bishop's Cleeve and Whittington, and the abundant examples of Decorated and Perpendicular architecture throughout the neighbourhood, attesting the munificence of the Gloucestershire magnates of the Middle Ages, have been happily and ably treated.¹ And the curious traveller who "wanders through the wreck of days departed," and, following in the footsteps of the late Mr. Petit, carefully examines these country churches will find much valuable detail to arrest his attention,

¹ Arch. Jour., Vol. iv., p. 97.

refined work in stone, wood, or glass, and occasionally the sculptured monumental effigies of the founders, or benefactors, of the churches where their bodies lie entombed.

But before proceeding to call attention to a few monumental effigies in this well-favoured neighbourhood, a digression may be made to consider certain sepulchral monuments at Worcester, Gloucester, Pershore, Tewkesbury, and Malvern.

The coeval Purbeck marble effigy of King John at Worcester, originally painted in "his habits as he lived," has been ruined in modern and evil times (in 1873) by a complete shroud of gilding, covering alike not only disintegrations and fractures, but also the evidences of the ancient decorations; a new gilt brass coronet has also been fixed on the royal brows and over the original marble circlet. Here is certainly a startling result of the fancy at Westminster, a few years ago, for cleaning the bronze effigies in the Abbey—a marble statue gilded to imitate one of gilt bronze!

The effigy of King John, the earliest recumbent regal figure in England,¹ was however, luckily, fully illustrated in the early part of this century,² by Mr. Charles Stothard, whose untimely death in 1821 is still to be deplored. The original colours of the costume of the effigy were carefully deciphered by this able artist in 1813, and his tinted etchings are valuable records of a decorative treatment, the evidences of which the recklessness of modern restoration has obliterated for ever.³

¹ The nearly life-size figures of Henry I. and his Queen, standing on either side of the western doorway of Rochester Cathedral, are highly interesting examples of costume and sculpture of their period.

² Stothard's *Monumental Effigies*, p. 15.

³ It appears from Symond's rather ambiguous notes on Worcester Cathedral, written in 1645, and now preserved in the British Museum, that certain gilding was done to the effigy in the time of Elizabeth. If this was really the case it must have been in consequence of the proclamations issued in the 2nd and 14th of her reign, respecting the preservation of royal monuments, but it is much more likely that "cloth of gold of crimson" was originally represented on the dalmatic. That the crimson and other colours were evident to Stothard cannot be doubted, for Wild speaks of the crimson and gold dalmatic; and Hewitt, in his new edition of Stothard (p. 31,) mentions the "distinct remains of illumination and gilding throughout."

The dignified figure of Edward II., under its magnificent and elaborate canopy at Gloucester, has been equally well illustrated by the same truthful hand,¹ and although the baneful fingers of the restorer have been directed more than once towards this exceedingly beautiful monument, it is a matter for the highest congratulation that the actual tomb of Edward II. has never been made the object of so-called "historic doubts." For the last resting-place of the agonising victim of the French she-wolf at Berkeley, remains one of the very few royal mediæval tombs that have not been meddled with²—thrice ransacked, lastly in 1868, like the tomb of Rufus at Winchester, the body uncoffined and thrown into the river, like that of Stephen at Faversham, or needlessly opened and the royal carcass exposed to idle gaze and pilfering fingers,³ like the coffin of King John in 1797, when the remains of the historic monk's cowl, the passport of the worst, though ablest, of the Angevins, through Purgatory, were revealed, recalling the words of Milton :

" And they, who to be sure of Paradise,
Dying, put on the weeds of Dominic,
Or in Franciscan thought to pass disguised."—

Paradise Lost, Book III., 478.

With regard further to "historic doubts."—the tomb of Edw I. at Westminster was unclosed in 1774, with the view of ascertaining the meaning of the royal warrants so frequently issued in the

¹ Stothard, p. 45.

² The earliest engraving of the tomb and canopy is in Sandford's *Genealogical History* (1707), p. 153. From this it appears that the canopy underwent some slight alterations when it was restored, or re-built, by the Society of Oriel College—of which Edward II. was the founder—in 1737, 1789, and 1793. Some years ago, when Scott restored the choir of the cathedral, portions of flying buttresses, &c., corresponding with the work of the canopy, were found buried beneath the high altar. When the canopy was again restored, a few years ago, portions of it were found to be of plaster, belonging to the period when the members of Oriel College "instaurari curaverunt."

³ A workman stole a royal finger-bone, and sent it to London to be tipped with silver for a tobacco stopper, but it was lost on the road. An individual carried off some of "the dry skins of maggots," and went a-fishing for three days in the Severn, and finally caught a dace.—See Gough's *Sepulchral Monuments*, Vol. II., part I., p. 331, and Greene's *Account of the Opening*, &c.

reigns of Edward III., and his two immediate successors : “*De cera renovanda circa corpus regis Edwardi primi.*” The body was found, closely dressed in a cere-cloth of fine linen, retaining its exact, though wasted form, and habited, *more regio*, in rich garments.¹ Under the pressure of another “historic doubt,” the coffin of Henry IV., at Canterbury was laid open in 1832 ; and in 1789 the body of Edward IV. was exposed to view in St. George’s Chapel, when a quantity of long brown hair was seen. But the exceeding desire for truthfulness in history was, perhaps, strongest in 1832, when the Prince Regent personally directed a search for the remains of Charles I. and an enquiry into the manner of the king’s death. A leaden coffin, clearly inscribed “**KING CHARLES, 1648,**” was found in Henry VIII’s vault, and, on this being most needlessly cut open,² the royal head was found to be detached from the body, as might have been expected, even if Clarendon’s ponderous history had never been written. But these eager historical students did not lose the opportunity of possessing themselves of two cervical vertebræ,³ diagonally severed, and of portions of the king’s “beautiful dark brown” hair, said to have been so well recognized by Vandyck’s portraits.⁴ On this occasion the “First Gentleman in Europe” had the satisfaction of seeing in the coffin of Henry VIII., which had been violently broken into on a former occasion, a mere skeleton of a man !⁵

The “grim repose” of the remains of Richard II. and his Queen was much broken in the last century by visitors to the abbey and by Westminster boys, who were then able to pass their

¹ Ayloffe’s Account of the Body, &c., *Archæologia*, Vol. III., p. 376. On this occasion a noted antiquary underwent a search for the embezzlement of a finger of the great Plantagenet.

² Halford’s Account of the opening, &c.

³ Now in the Museum of the Royal College of Surgeons.

⁴ Towards the end of the year 1648, the king’s hair was “all grey,” Clarendon, Vol. IV., p. 473.

⁵ At the time of the interment of Charles I. a soldier hid himself in the vault, and, being greedy of prey, cut some velvet from the pall of Henry VIII., and having wimbled a hole in the coffin, stole a royal bone, with which he desired to haft a knife.—*Herbert’s Memoirs*, p. 202.

hands into the royal tomb through certain holes formerly existing on the south side of the grave. This tomb was first opened in 1871, when its strange contents were carefully examined and the remaining bones properly "arranged." In the same year the tomb of Henry III. was opened and the king's coffin seen to be wrapped in cloth of gold. A determination was arrived at that this coffin should be uncovered and its contents investigated, but at the last moment the project was very rightly abandoned.¹

It has thus happened through the force of circumstances, the "swift illapse of accident disastrous," or curious zeal for knowledge, that English royal tombs have been much disturbed and desecrated; but there can be no doubt that the interest with which some antiquaries now contemplate such monuments as those of Edw. II. and the Black Prince is considerably enhanced by the feeling that they have been handed down to the present time in an intact and genuine condition.

In Gloucester Cathedral are the recumbent effigies, in white marble, of Abraham Blackleach, who died in 1639, and Gertrude, his wife. The design of these admirable figures has been attributed by Walpole to Vandyck,² but the name of the sculptor is not known. Dallaway thought they were the work either of Hubert le Soeur or Francis Fanelli,³ two of the numerous men of genius, who were attracted to this country by the enlightened taste of Charles I. These figures certainly have much of the general characteristics of the works of Nicholas Stone, but their extreme delicacy and grace seem to point to Fanelli both as the designer and sculptor.

In Pershore Church may be seen an effigy,⁴ unusual in this country, of a knight wearing a horn, which is attached by a strap and buckle to his sword-belt. This perhaps represents a ranger, or verderer, such as the figure, in lay costume, in the church of Glinton, near Peterborough, of the early part of the XIV.

¹ *Archæologia* Vol., XLV., pp. 309-327.

² *Anecdotes of Painting*, Vol. II., p. 164 (Edit., 1786).

³ *Gentleman's Magazine*, June, 1818, p. 498.

⁴ *Arch. Jour.*, Vol. xx., p. 158, paper by Mr. M. H. Bloxam.

century, with a horn, bow, and arrows, or that of Junkyn Wyrall, in the churchyard of Newland, in the county of Gloucester, which is dated 1457.¹ It is an open question whether this curious figure at Pershore does not represent a knight, who held by cornage, or horn-geld. Montfaucon gives an example, in France², of an effigy of a man with a horn, "Guillaume Malgeneste veneur du roi, mort en 1306." The usual manner of fastening the mail hood upon the head was by tying up a flap on the right or left side, over the ear, by a lace. In the example at Pershore this flap is unfastened, and hangs down, showing the right side of the face of the figure.

In Dingley's *History from Marble*, compiled in the reign of Charles II.,³ is a pen and ink drawing of this effigy, in a perfect state, with the feet resting on a recumbent lion; the legs are now broken off above the ankles, and the whole figure is much abraded; there is no record or tradition as to whom the figure represents.⁴

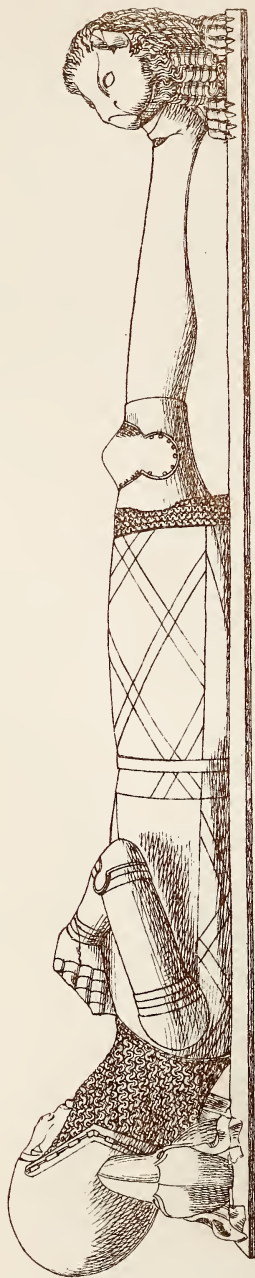
In Tewkesbury Abbey, perhaps the most impressive and solemn interior in this country, the effigies of Hugh Despencer and Guy de Bryan, under their noble canopies,⁵ have surely a fitting and worthy abode. That of Hugh Despencer, son of Hugh Despencer the younger, lies on the right side of his wife, Elizabeth Montacute, and represents a youthful and beardless man. He wears a spherical bascinet, to which a camail of chain mail is attached, by laces threaded through staples in the usual way;⁶

¹ Engraved in Sir H. Dryden's *Art of Hunting*, p. 64 (Privately printed, 1843.) ² *Monarchie Française*, Pl. XCIV., fig. 6. ³ Vol. II., p. CCLXX., Edited for the Camden Society, by J. Gough Nichols, 1868.

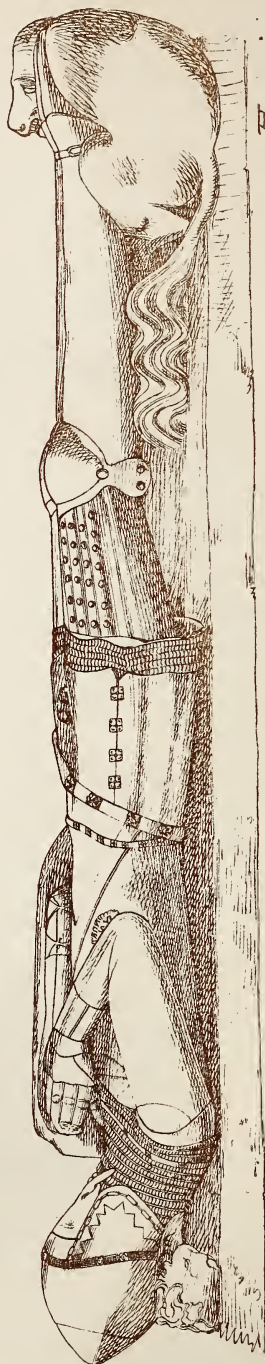
⁴ In Nash's *History of Worcestershire* it is stated, apparently erroneously, that his feet rested upon a hare, hence it was supposed that a member of the Harewell family was represented.

⁵ The perusal of such few contracts for canopied tombs as have come down to us—such, for instance, as that for making the canopied tomb and effigies of Ralph Greene and his wife, in Lowick Church, Northamptonshire, in 1420, first printed in that rare book; "Halstead's *Genealogies*" sufficiently show how important a feature the open canopy was, and the numerous instances existing of the bases of such canopies as those at Tewkesbury, indicate their frequent occurrence, and the vast amount of beauty which our churches have lost by their destruction or decay.

⁶ "Pour six onces de soie de diverses couleurs à faire les las à mettre les camaux aux dits bacinets"—Comp. Steph. de la Fontaine, *Argentier*, Reg. 1 Jan., 1349.



HUGH DESPENCER. DIED 1349.



1863.

one foot.

EFFIGY IN TEWKESBURY ABBEY.

a jupon charged with these arms: *quarterly, az. and gu., the second and third quarters fretty or, over all a bend sa.*,¹ and a hauberk, or possibly only a skirt of mail. The sword is slung from a plain horizontal baudric by a loop from a single locket attached to the top of the scabbard; the arms and legs are encased in plate, the head rests upon a tilting helm, having a griffin's head as crest, and the feet upon a lion. The shape of the bascinet is remarkable, and, while the whole costume points to the middle of the third quarter of the XIV. century, this date is further corroborated by the style and details of the tomb and canopy. The whole monument was, no doubt, erected some years after Hugh Despencer's death. (*Plate III.*) The costume of the lady presents nothing unusual. She wears a square head-dress, such as appears on the figure of Queen Philippa in Westminster Abbey; both effigies are carved with great delicacy in fine white alabaster, and have much dignity and simplicity of outline.

Hugh Despencer, the younger, who was slaughtered with such shocking barbarity at Hereford, 1326, married Eleanor, the eldest of the three daughters of the last Gilbert de Clare, who was slain at Bannockburn, in 1314; by this marriage Tewkesbury passed to the Despenchers.

Hugh his son, the subject of this effigy, was born after 1313, and had livery of the lands of his mother's inheritance on her death in 1337. He succeeded to the

“Memories of power and pride which long ago,
Like dim processions of a dream had sunk
In twilight depths away—”

and was actively engaged in the business of war, during the greater period of his short life. He was in an expedition into Gascony in 1333, and in the wars in Scotland in 1335 and 1338; he was in Flanders in the following year, and again in Scotland two years later, and was much occupied in the French wars up to 1347.

¹ These colours were visible to Carter in 1789, *Archæologia*, Vol. XIV., p. 144. In Nicolas's *Roll of Arms of Peers and Knights*, compiled between 1308 and 1314, the arms of this Hugh are given as: *quarterly arg. and gu. the second and third quarters fretty or, a bend sa, and a label az.* The modern Spencer *fret* is of course a corruption from the ancient bearing.

He was summoned to parliament from 12th to 22nd Edward III., married Elizabeth, widow of Giles de Baddlesmere, and daughter of William Montacute, Earl of Salisbury, and, dying in 1349,¹ was buried "juxta summum altare in dextera parte,"² leaving Edward, son of his brother of the same name, his next heir, then twelve years old.

The effigy of Guy de Bryan is carved in soft stone ; it has been painted, gilded, and silvered, but, like the canopy, has suffered greatly from mutilation and decay. He wears a bascinet with a camail attached by a red lace ; a jupon charged with the Bryan arms : *Or, three piles meeting in base, az.*, the field being stamped in *gesso*, with a diapered pattern. The arms, to the elbows, are covered by the mail sleeves of the habergeon, and to the wrist with plates worked in longitudinal strips. The legs are protected by chausses of mail, with further defences of strips or splints, and the whole figure has been covered with leaf silver, painted or gilded in parts. The mail, which is chain throughout, and stamped in *gesso*, is of three sizes, the links in the camail being the largest. The lower part of the left arm, the hands, and the sword have vanished. On the side of the tomb are the following coats : in the centre Bryan, and on either side Bryan impaling Montacute.³ The roof over the figure has an appearance of great intricacy, though the design is in fact simple enough, being no more than a cross vault obtained by the intersection of trefoil-arched instead of plain arched cells.

During the reigns of Edward III. and Richard II. no one appears to have been more constantly, or more variously, engaged in the public service than the distinguished man here represented. He was standard bearer at the battle of Calais in 1349, in 1354 an ambassador to Rome, in the following year in an expedition with the king against the French, and in 1350, 1369, and 1370, he was employed in the French wars. He was admiral of the

¹ Dugdale's Baronage, Vol. I., pp. 389-398.

² Tewkesbury Register.

³ Stothard gives two etchings of this interesting effigy, pl. 96 and 97 p. and a restored elevation of the tomb and canopy. See also Hefner's *Trachten des Christlichen Mittelalters*.

king's fleet against the French in 1371, and subsequently took part in the wars against the Scots, and received the Order of the Garter. In 1377 and 1378 he served by land and sea against France, and went with Edward Mortimer, in his expedition to Ireland. He was summoned to parliament from 24 Edward II., to 13th Richard II., and died in 1390, at the age of 90. He married Elizabeth, widow of Hugh Despencer,¹ above mentioned. She died in 1359, and was buried by the side of her second husband.²

The figure of Edward Despencer, kneeling towards the high altar, under a curious open canopy, upon the top of the Trinity Chapel, on the south side of the choir, claims special attention, since, probably from its elevated position, it appears to have never been measured and drawn.

The knight kneels upon a tasselled cushion, an altogether unusual attitude for an effigy of this period, and is represented in the well-known military equipments of the last quarter of the XIV. century. The mail skirts, the links of the camail, the diapered armorials, the face and other parts of the figure have been carefully painted to the life, and the whole remains in tolerable condition, forming a most valuable example of the polychromatic style of treatment of the generality of effigies of this time. The back view is interesting, because it so seldom occurs in monumental sculpture; but there is no indication of the manner in which the horizontal baudric was kept in its place and prevented from slipping over the hips when the wearer was not on horseback. Great as is the value of all monumental effigies they do not explain many small details of costume on which students would desire to be more accurately informed, and comparatively little is known about many small pieces of armour which were worn partially or entirely out of sight. The effigy of "Brass Beauchamp," at Warwick, being finished in all its details, both back and front, is of the utmost value to students of armour

¹ Dugdale's Baronage, ut sup.

² Jacet cum nobili viro suo primo marito in tumba satis præclaro cum imaginibus de marmore alba.—*Tewkesbury Register*.

of his period.¹ But one may be really thankful, in such days of changes and restorations, that so much of interest has been spared in a single effigy at Tewkesbury, which has never been tampered with since it was first put up. It will be observed that the jupon is charged in front and behind with the arms of Despencer, the field of the quarters being diapered (*Plate IV.*) These latter decorations do not often appear on effigies in these days, because they were usually only painted as in this case. Good sculptured examples may be seen on the shield of an effigy to a De Vere, at Hatfield Broad Oak, Essex.² The double picture of arms on a jupon was, of course, the precursor of the four-fold representation on knightly tabards.

Edward Despencer was six years old at the death of his father, and then under the care of Bartholomew de Burghersh. He was present at the battle of Poitiers in 1356, and subsequently much employed in the wars in France until 1371, and Froissart has described him as "a great Baron and a good Knight." In 1373 he led the van of the Duke of Lancaster's expedition into France; he was summoned to parliament from 31st to 47th Edward III., was tenth Knight of the Garter of the first creation in 1350, and died in 1375 at his castle of Cardiff. He bequeathed his body to be buried in the Abbey of Tewkesbury, near his ancestors, on the south part, and was buried before the door of the vestry near the choir, "*ante ostium vestiariæ juxta presbiterium.*" He married Elizabeth, daughter of Bartholomew de Burghersh; she built the chapel of the Holy Trinity as a monument for him.³

The painted glass at Tewkesbury, unsurpassed as it is in brilliancy of colour and subtleness of arrangement, is rendered still more interesting by the eight military figures which are to be seen in the windows of the choir. "Pride in their port, defiance in their eye," they stand under rich canopies, carrying lances in their right hands and wearing ailettes. The mixture of mail and

¹ The effigy, in gilt brass, of Richard Beauchamp, Earl of Warwick, died 1439, is the work of Bartholomew Lambespring and William Austen, Dugdale published the contract for the tomb. Stothard gives four etchings of the figure, three of them by his own delicate hand—p. 91.

² Stothard, p. 34.

³ Dugdale's Bar., ut sup.



EDWARD DESPENCER. DIED 1375.

plate in their harness fixes the date of these figures to the early part of the 2nd quarter of the XIV. century, the most important period of military costume. No. 1 is said to be the figure of Robert, Earl of Gloucester, natural son of Henry I.; No. 2 represents Robert Fitz Hamon, the founder of the monastery; Nos. 3, 4, 5, and 6 are De Clares; No. 7 is a Zouche; and No. 8 a Despencer. If, as it is most probable, these windows were set up by Eleanor, widow of Hugh Despencer the younger, the four effigies of De Clares are the memorials of her immediate ancestors, viz.: Gilbert de Clare, who died at Penros, in Brittany, in 1230; Richard, who died at Eschmerfield, in Kent, in 1262; Gilbert, who died in Monmouth Castle in 1295; and Gilbert, her father, who was slain at Bannockburn in 1314; all of whom were buried in the choir at Tewkesbury. No. 7 is the figure of Eleanor's second husband, William la Zouche, of Mortimer; and No. 8, which exhibits on the surcote the arms of Despencer impaling De Clare, certainly represents Hugh Despencer the younger, whose mangled remains were gathered up and brought for burial to the abbey church.¹ All these figures are clearly identified by the heraldry on their surcotes²

In Tewkesbury Abbey may also be seen an effigy which has been commonly, but wrongly, attributed to Lord Wenlock, who was killed at the battle of Tewkesbury in 1471. It is evidently a monument of about the middle of the XIV. century, and it presents some remarkable points of costume. A knight is represented wearing a pointed bascinet, with a camail of "banded mail" fastened to it with a lace in the usual manner, and a surcote charged like the shield, with the arms—a *chevron between three leopards' faces langued*, and closed with clasps on the right side. The thighs are protected by one of the numerous varieties of studded defence, of which the construction cannot be exactly made out. The feet are devoid of sollerets, and, apparently, covered by hose, implying the use of footed stirrups.

¹ "Enormiter, pertitiose et crudeliter sine judicio et responsione, suspensus, distractus, et in quatuor partes divisus fuit; et in nostra ecclesia diu postea sepultus."—*Tewkesbury Register*.

² The Rev. J. H. Blunt's "Tewkesbury Abbey and its Associations" contains much valuable historical information.

For the last 100 years the construction of mediæval banded mail has occupied the attention and exercised the ingenuity of antiquaries, yet, at the present day, it cannot be said that its exact formation has been precisely determined; and this is the more remarkable because it is constantly represented during the greater part of the XIV. century in illuminated MSS., on sepulchral brasses, painted glass, seals, &c., and it occurs upon four sculptured monumental effigies of which the example at Tewkesbury is one.¹

With regard to the individual here represented, the armorial bearings give no definite information, for the colours have fled. In the Rolls of Arms quoted above, in a *note*, the following entry occurs: “Monsire de Lughtburgh, *de gules a une chevron d'argent, entre trois testes de leopardes d'or*,” but there is no record that connects this man with Tewkesbury. Recent investigations have shown that the tomb and effigy, in all probability, do not occupy their original positions. Dingley gives some curious notes and sketches of the Tewkesbury monuments, pp. CCCXXXIII-CCCLVIII.

In the abbey church of Great Malvern is the effigy of a knight of the latter part of the XIII. century, bearing a martel, or horseman's hammer, the *bisacutum*, and on his left arm a circular targe. This martel may not be confounded with the mace, or masuel, of later time, such as are represented as the special weapons of sergeants-at-arms in the Church of St. Denis, near Paris. This monument appears to represent William de Braci, of whom it is recorded in the *Annals Eccl. Wigorn*, in *Angl. Sacra*, i: “Anno 1289, 17—Cal. Januarii, Willemus de Braci fuit sepultus apud Malverniam majorem.” Stothard gives two etchings of the figure.

With regard to effigies in the immediate neighbourhood of Cheltenham, there is, at Bishop's Cleeve, a cross-legged figure of a knight² of the latter end of the reign of Henry III., wearing a hood, hauberk, and chausses of mail, a long surcote, and carrying

¹ The others are at Dodford, Northamptonshire; Tollard Royal, Wiltshire; and Newton Solney, Derbyshire.

² It is badly engraved in Lysons' Gloucestershire, Plate LVIII., and lies under a canopy to which it does not appear to belong.



EFFIGIES AT WHITTINGTON AND BISHOP'S CLEEVE.

a plain shield on his left arm. He is drawing a sword from a scabbard, apparently fixed to the sword-belt in the following manner:—the long strap of the belt is fastened to the mouth of the scabbard, passing round the body behind and through the buckle in front. The short, or buckle-strap, passes over the scabbard in front and is looped immediately below. Then occurs, still lower, a separate and narrow lace, coming from behind the scabbard and carefully tied in front of it in a “sennit” knot (*Pl. v.*)

The occurrence of the little knot on the scabbards of effigies of this period is frequent, but the arrangements connected with it are not always so clear as in the accurately sculptured effigy of Sir John de Lyons (died 1312), at Warkworth, near Banbury. In this example the scabbard is attached to the sword-belt as follows:—the long strap is looped to the scabbard at about one-third of its length from the top, passing round the body and through the buckle in front. The end of the buckle-strap is slit into two equal parts, one of which is laced into the upper end of the scabbard, while the other, passing behind it, and above the loop of the long strap, is again slit into two thongs, of which the ends appear in front, below the long strap loop, and are expended in a little knot. Here the general arrangements are somewhat different but, owing to the more careful work of the Warkworth sculptor, perfectly plain and practical, though the exact use of the final tie is not yet explained. The sword belts of two fine effigies of the Alard family in Winchelsea Church give just the information that is required, and they show in their minute details, and in the clearest manner, that the final thongs of the buckle strap were laced into the back, or side, of the scabbard loop of the long strap for the purpose of preventing it from slipping down the narrowing scabbard, and then tied in front. Some diffuseness in comparative archæology has resulted in calling attention to this somewhat puzzling, though small detail of military costume, but it may be borne in mind that, from the nature of the material of which the sword belts of this period were made, there are absolutely no original examples to explain the point.

The whole of the mail on the effigy at Bishop's Cleeve has been stamped upon the plain stone surface in *gesso*, by no means a common mode of treatment, and one involving much trouble and nicety of execution, for the rounded forms made it necessary to stamp only a small portion at a time, and in those parts where the mail still remains the delicacy of handling is obvious. There is otherwise nothing unusual about the figure. It is one of an extremely common type in this country, but it may be observed that no two effigies are precisely similar, each one has its own particular varieties of detail of costume, no doubt copied from actual examples,¹ and this individuality is precisely what makes all mediæval work, of whatever kind, so very valuable.²

In Bishop's Cleeve Church is also an effigy of a lady of the time of Henry VII., habited in a gown, a cote-hardi, and a cloak fastened in the very usual manner by a long tasselled cord passing across the chest and through eyelet-holes in the cloak. The lady's hair is braided, and she wears a loose and badly arranged wimple, a degenerate descendant of the beautifully-folded face cloths and kerchiefs of the XIV. century. On her head she wears a pedimental head-dress with long ungainly lappets which, becoming gradually more ornamental, ended by being made of open reticulated work, and were pinned up at the sides, as in many of Holbein's portraits, and suddenly entirely vanished on the death of Henry VIII. The two cherubs supporting the cushion, feathered down to their feet, are affectedly and unusually treated.

In Whittington Church are two effigies in stone of the early part of the XIV. century; the armorial bearings on their shields

¹ For instance, the church of Weston, near Shifnal, the wooden effigy of John de Weston, represents the knight with a small purse hanging from the sword belt on the right side. This man was appointed attorney to the Princess Elizabeth, Countess of Holland, and had charge of the jewels which she took with her into Flanders, whither she went with her father Edward I., Aug. 29, 1297. The purse doubtless represents the badge of office. *Journal of Arch. Ass.*, Vol. XVIII., p. 320. *Hartshorne's Expense Roll of the Princess Elizabeth, Countess of Holland and Hereford.*

² It is pretty certain that, with a few notable exceptions, such as the figures of Henry III., and that of Eleanor of Castile, at Westminster, monumental effigies were as accurate portraits of the deceased as the art of the time could produce.

show them to be members of the ancient family of Crupes. The Roll of Arms of Peers and Knights in the reign of Edward II. gives the arms of this family thus : "*Sir Richard de Crupes, de argent a vi. mascles de goules e un label de azure.*" It will be observed that fusils, and not mascles, are shown on the shield ; this was doubtless a blunder on the part of the local sculptor.¹ The effigies represent Richard de Crupes, died 1278, and his son of the same name, who was living in 1316. Richard de Crupes possessed the manors of Whittington in the time of Henry III., and had a grant of markets, fairs, and free warren here in 1256. This grant was allowed in the proceedings on a writ of *quo warranto* in 15th Edw. I., and the family appear to have flourished at Whittington until the middle of the XIV. century.² A peculiarity about these effigies, which are doubtless the work of the same sculptor, and resemble each other generally, is an extra protection or facing-piece over the brow and temples. They both exhibit surcotes of great length, hauberks, and quilted gambesons, and are carved with much freedom and simplicity (*Pl. v*).

¹ It must be remembered that in the XIII. and XIV. centuries, in the generality of cases, effigies were sculptured where the stone was to be found, and not in London as at the present day. Where stone was not plentiful, wooden effigies most abound. This state of affairs, the natural result of circumstances, accounts, in a great measure, for the vast amount of local talent which was engendered and fostered throughout the kingdom. Alabaster effigies were carved in Derbyshire, chiefly at Chellaston and Hartshorne, but work in this material belongs to a later time, for alabaster did not come into general use until the latter half of the XIV. century. The earliest effigy in this material in England appears to be that beautiful figure in Westminster Abbey, of John of Eltham, who died in 1334.

It appears from an Indenture in Rymer's *Fœdera*, Vol. VIII, p. 510, that both English artists and English alabaster had acquired some reputation on the continent, for in 1405, Thomas Colyne and two others obtained a safe conduct from the king to enable them to take to Brittany an alabaster monument which they had made to the memory of John IV., Duke of Brittany, who died in 1339, and they erected it in the Cathedral of Nantes. It was greatly mutilated before 1705, and it is needless to say that it was finally demolished at the Revolution. A good engraving of the tomb and effigy is given in "*Dom Pierre Hyacinthe Morice's Histoire ecclésiastique et civile de Bretagne.*" The duke is shown wearing a collar charged with little animals representing ermines, in allusion to the fabled origin of his arms.

² Atkyns' History of Gloucestershire, p. 427.

In the same church is a stone effigy, of no great merit, of a lady wearing a gown and wimple, probably the wife of one of the men. Portions of the sides of the altar tomb contain the arms of Crupes twice repeated, and barry of six upon long heater-shaped shields.

In Leckhampton Church is the curious effigy of a knight wearing an elaborate costume of the early part of the reign of Edward III., with the very uncommon additions of mamellières or chains from the breasts to the sword hilt and scabbard. It is obvious that the practical use of mamellières must have been very slight if they were fixed to nothing more rigid than the substance of a linen surcote. Perhaps this explains why they are so seldom represented on effigies in this country. A bas-relief at Lucca, dated 1391, shows that these chains were sometimes attached to a defence of plate worn under the surcote, but there is no evidence of such an arrangement in this case.¹ The high pointed bascinet, and the fringed camail, hauberk, and genouillères are remarkable, and it would appear that these fringed garments are rather peculiar to the western counties.² The occurrence of the cross-legged attitude so long after the Crusades is a sufficient proof, if any were needed, that the position is a mere conventionality. There are no cross-legged figures on the continent. This figure has been somewhat disregarded by English writers upon costume;³ its resemblance to an effigy of a Blanchfront at Alvechurch, in Worcestershire, cannot be overlooked; both figures are doubtless the production of the same sculptor.⁴ The manor of Leckhampton was held *in capite* by the service of performing the office of steward at the great festivals of Christmas, Easter and Whitsuntide; Sir John Giffard, no doubt the subject of this effigy, died seized of the manor in 3rd Edward III. (1327).⁵

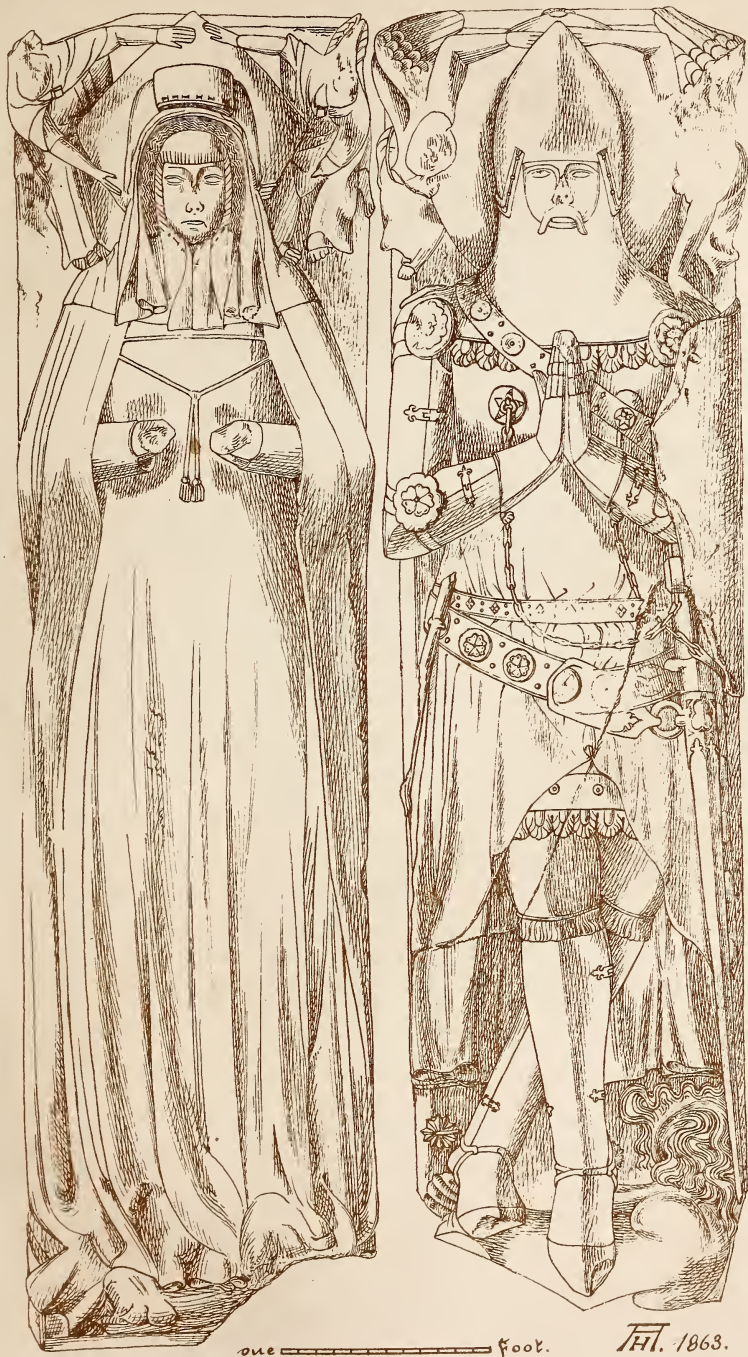
¹ The chain attached to Sir Roger de Trumpington's helm and fastened to his cingulum is a much more sensible plan.

² Examples may be seen in Hereford Cathedral on an effigy said to be a Bohun, at Abergavenny to a Hastings, and at Clehongre, near Hereford.

³ It is engraved, and fancifully coloured, in Hefner's Trachten.

⁴ Stothard, p. 58.

⁵ Atkyns ut sup., p. 277.



JOHN GIFFARD DIED 1327. AND HIS WIFE.

The costume of the lady offers nothing remarkable, the pins fixing the folds of the wimple are unusual. Both figures are carved in a soft stone (*Pl. VI.*)

In the Church of Coberley, a building of considerable interest, is an enshrined heart, in front of which, under a trefoil-headed niche and within an oval, is a small demi-figure of a knight in a hooded hauberk, holding a plain heater-shaped shield upon which a heart is represented.¹ It is stated in Nash's Worcestershire that the heart of one of the Lords Berkeley was here interred. Here is also an effigy of a man, of the early part of the XIV. century, habited in a long gown, with his hair arranged in large curls at the sides of the face, "lockys crull as layed in press;" a figure of a cross-legged knight in a surcote, hauberk, &c., one of his wife in a long gown, and a diminutive female effigy, about a yard long.²

¹ Engraved in Lyson's Gloucestershire, Pl. I.

² Bigland's Gloucestershire Collections, VI., p. 405, with very bad engravings.
